3-8-2007

# Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffery Meyer

ITHACA COLLEGE

# SCHOOL OF MUSIC

**ITHACA COLLEGE CHAMBER ORCHESTRA**
**Jeffery Meyer, conductor**

**Ford Hall**
**Thursday, March 8, 2007**
**8:15 p.m.**

ITHACA

# PROGRAM

Water Music Suite No. 2
for orchestra in D major, HWV 349

Georg Friederic Händel
(1685-175

*Allegro*
*Alla Hornpipe*
*Minuet*
*Lentement*
*Bourrée*

Pulcinella, suite for orchestra

Igor Stravinsky
(1882-1971)

*I. Sinfonia*
*II. Serenata*
*III. Scherzino*
*IV. Tarantella*
*V. Toccata*
*VI. Gavotta*
*VII. Vivo*
*VIII. Minuetto/Finale*

Josh Modney, Megan Atchley, Lauren Buono, violas
Jennifer Chieffalo, cello
Paul Feissner, bass

INTERMISSION

Symphony No. 3 in D major, D. 300

Franz Schubert
(1797-1828)

*Adagio maestoso - Allegro con brio*
*Allegretto*
*Menuetto - Trio*
*Presto vivace*

# Program Notes

## Water Music

There is a story that George Frideric Handel's magnificent Water Music was originally intended as a peace offering to King George I, for duties to the former Elector of Hanover left unfulfilled by Handel. As the story goes, Handel seized the opportunity in 1717 to provide some musical entertainment for the King's now-famous barge party on the River Thames, and was restored in the royal eye. George I was completely enamored with the Water Music (asking for the hour-long work to be repeated three times and not returning to the palace until the wee hours) and all past transgressions were immediately forgotten. There was indeed a grand party on the Thames on July 17, 1717, during which some of Handel's music (possibly but not definitely the Water Music) was played, but the rest of the story is likely highly fictionalized. It appears that Handel drew upon three already-composed suites of instrumental music when putting together the Water Music; for the Water Music Suite No. 2 in D major, HWV 349, Handel has added a pair of trumpets to the robust ensemble of two oboes, two horns, strings, and basso continuo that he used in the Water Music Suite No. 1.

The first of the Suite's five pieces is the only substantial through-composed movement to be found in it (the rest are all dances of one kind or another). Although given no heading by Handel, this fast-tempo movement is composed in very normal Baroque overture style, starting off with an accompanied trumpet fanfare and soon moving on to ponder a regal dotted-note motive that brings the French Overture to mind. The crystalline brilliance of Handel's scoring is plain from the start -- witness the fiery descending string scales that support the opening trumpet blast and, a while later, the virtuoso sixteenth notes of the trumpets themselves. After this overture movement comes a little musicological trouble, as the hornpipe dance included in some printed editions is very often replaced in performance and print by an entirely different dance (also a hornpipe). The more commonly-played of the two hornpipes is certainly one of Handel's most famous instrumental compositions, filled with wonderful syncopations and, during the middle of the first of the dance's two (quite lengthy) halves, some charming interplay between the trumpets, horns and strings. Although most often called a minuet on account of its triple meter, the stately, binary-form piece that comes third in the D major Suite in fact carries the heading "Coro," or Chorus. The Lentement that follows (the indication is Handel's own), is a delicate thing, rolling gently along on dotted quarter-eighth-quarter rhythms and providing just enough minor mode contrast in its second section to make the da capo reprise of the opening taste all the sweeter. Handel marks the

following Air -- really in the rapid style of the bourrée -- to be played three times all told, leaving it up to the musicians to decide what, if any, textural contrasts might be nice each time around.

Notes by Blair Johnston

**Pulcinella**

As is well known, Stravinsky fashioned his ballet, *Pulcinella* (1919-20) after music of Giambattista Pergolesi (1710-36). He was originally not enthusiastic about using such source material but acquiesced to the wishes of the persuasive impresario Serge Diagilev. In the end, the composer drew on some Trio Sonatas, three operas--Lo Frate 'nnamorato, Il Flaminio, and Adriano in Siria--and other works of Pergolesi. The character Pulcinella was taken from a 1700 manuscript featuring various comic episodes. The ballet was a great success at its May 15, 1920, premiere, and in 1922 Stravinsky decided to extract a Concert Suite, scoring it for the same chamber-sized ensemble. He made minor revisions to the Suite in 1949. The original ballet score featured eighteen numbers, whereas the Suite is comprised of eight. The latter's third movement, however, has three sections, and the eighth, two. Thus, the reduction is far less than half: a typical performance of the ballet music would last around forty minutes, and that of the Suite about twenty-five. The vocal parts from the original score, found in the second and eighth movements of the Suite, were eliminated by Stravinsky, their music being assigned to various instruments. The first movement of the Suite, the Sinfonia, is the most famous. It features a confident, ebullient theme, used for years by Martin Bookspan to introduce his radio program. The rhythmic verve and harmonic twists of this Neo-Classical music is nearly as compelling as the distinctiveness of the theme. The Serenata, that follows, features the lovely tenor solo (taken from Il Flaminio), but is here given to the oboe and other instruments. The third movement is comprised of a Scherzino, Allegro and Andantino, each divulging much color and, once more, great rhythmic interest. The first two sections are based on material in Pergolesi's Trio Sonata II and the third on the Trio Sonata VIII.

Thus far the five sections correspond to the first five in the ballet. The next, however--the Tarantella--relates to the twelfth movement in the ballet, and is thus based on Pergolesi's Trio Sonata VII. The Toccata, that follows, corresponds to the fourteenth and, like the Tarantella, features quite jovial music, again with infectious rhythms. The Gavotta con due variazoni and the Duetto, are the counterparts to Nos. 15 and 16 in the ballet score, and the latter features the most humorous music in the score. The last two sections here, Minuetto and Finale relate to the penultimate and closing movements in the ballet. The Finale features a short rhythmic theme that has also become popular. It sounds as Stravinskyan as any music in the ballet, which might suggest that

the composer wanted to cap this heavily-derived score with his individual touch. Each movement here features different combinations of instruments, as in the ballet score. There has long been discussion regarding how much of the music in *Pulcinella* is Pergolesi, and how much is Stravinsky. However musicologists answer the question, there is little doubt that even if the music belongs to Pergolesi, the masterpiece belongs to Stravinsky. The composer would go on to write other works along this same line, including Le Baiser de la Fée (1928), after Tchaikovsky. The first performance of the *Pulcinella Concert Suite* came on December 22, 1922, with Pierre Monteux conducting the Boston Symphony Orchestra.

Notes by Robert Cummings

**Symphony No. 3**

When compared to the estimable boatload of vocal music he composed in 1815 -- nearly 150 lieder, three singspiels, and numerous choral works -- Franz Schubert's instrumental output for the same year seems rather unimpressive. However, his second and third symphonic essays count among the total, and one might rightly conclude that these two splendid and sizeable works make up for any imbalance of musical direction. The Symphony No. 3 in D major, D. 200 was begun during late May and finished just under three months later, with the bulk of the work being done during July. Like each of the other early symphonies (the six written before the "Unfinished" Symphony of 1822), it was not published during Schubert's lifetime; only after it appeared in the first Schubert complete works edition in 1884 did it become an object of widespread attention.

Schubert places a slow introduction before the main body of the first movement. Perhaps more than any other episode of the Symphony, this shows Franz Joseph Haydn's indirect hand in the youthful Schubert's style: long-sustained octaves, complete with timpani roll, precede gradually shifting harmonies that, in true late Haydn fashion, migrate into a sullen D minor. The burst back into the major mode at the start of the Allegro con brio is a welcome one, and the fleetfooted tune that unfolds has the character of a peasant's dance to it; its infectious rhythms spread to the subsidiary melody as well. The Allegretto that follows is in ternary form; the central episode takes off on a clarinet solo, to which the strings lend a gentle "oom-pah" support -- one of Schubert's most characteristically Viennese touches. Filled with accented upbeats, the minuet (marked Vivace) is a particularly energetic example of its species. The oboe and bassoon get a nice duet during the German dance-like trio. The finale (Presto vivace) is a five-minute plunge headlong into the frantic (but good-naturedly so) world of the tarantella.

Notes by Blair Johnston

# ITHACA COLLEGE CHAMBER ORCHESTRA
## Jeffery Meyer, conductor

**Violin I**
Joshua Modney, concertmaster
Kate Goldstein
Maeve O'Hara
Brian Hwang
Natalie Brandt
Mary Raschella
Sharon Mohar

**Violin II**
Megan Atchley*
Chris Jones
Brenna Gillette
Colin Oettle
Natasha Colket
Timothy Ball

**Viola**
Lauren Buono*
Jaime Kibelsbeck
Zachary Slack
Derek Hensler

**Cello**
Jennifer Chieffalo*
Matt Rotjan
Laura Messina
Allison Rehn

**Bass**
Paul Feissner*
Sara Johnson
Benjamin Reynolds

**Flute**
Megan Postoll*
Leslie Harrison

**Oboe**
Noelle Drewes*
Megan Kimball

**Clarinet**
Lauren Del Re*
Caryn Poulin

**Bassoon**
Jeff Ward*
Amy Zordan-Moore

**Horn**
Rose Valby*
Andrea Silvestrini
Michael Bellofatto

**Trumpet**
Calvin Rice*
Lindsey Jessick

**Trombone**
Megan Boutin*

**Timpani**
Jason Taylor

**Graduate Assistant**
Devin Hughes

* principal